THE ART OF PAINTING IN OIL,

Rendered familiar to every Capacity.

PRICE ONE SHILLING.

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Ulrich Middeldorf

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c V.



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THE ART OF PAINTING IN OIL,

RENDERED FAMILIAR TO EVERY CAPACITY.

EXTRACTED FROM

THE WORKS

OF THE

Most Eminent Masters

OF THE

ITALIAN, FLEMISH, AND ENGLISH SCHOOLS.

To which is prefixed, The

METHOD OF MIXING THE COLOURS

TO THE VARIOUS TEINTS

USED BOTH FOR

PORTRAITS, LANDSCAPES, &c. &c. &c.

BY THE AUTHOR OF

THE ART OF DRAWING IN PERSPECTIVE.

THE THIRD EDITION.

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INTRODUCTION.

THE elder Pliny has obſerved, that the ancients painted with four colours only, and from thoſe compoſed all their teints. Monſ. de Piles was of opinion, that of theſe four colours, they made their *firſt*, or *dead-colouring*.

How it really was, time has put it out of our power to determine; but, if we ſuppoſe thoſe four principal colours in perfection, then I think it can be no longer doubted, but that from theſe, judiciouſly varied, might be made all the colours in nature. For my part, I cannot believe that the four capital colours of the ancients would mix to that perfection we ſee in the works of Titian and Rubens. And if we have no certain knowledge

of their method of colouring who lived in the laſt century, how ſhould we underſtand their's who lived near two thouſand years ago? And why the method and practice of colouring, ſo well known to Rubens and Vandyke, ſhould not be continued down to the preſent maſters, is to me ſurpriſing.

It is plain, from the works of their pupils, that they knew their method, becauſe in their pictures we ſee the ſame ſort of colours and colouring; and, from the little variety of capital colours uſed by them, it is not to be doubted, but that the whole was compriſed in a few principles, neither difficult nor tedious.

All the maſters from Rembrandt ſunk gradually below each other in the art of colouring, therefore we may with certainty date the decline of that art from him.

I cannot attribute this gradual degeneracy in the knowledge of ſo charming an art to any thing, but inability, or want of generoſity, or both. Though theſe gentlemen were not able to give us ſo perfect an account as the great maſters, yet they might have communicated what they had learned from them;

them; and if it was againſt their own private intereſt to have publiſhed it whilſt they practiſed, they ſhould, out of general regard to men of taſte, and to the art itſelf, have left it behind them, to have given to poſterity an opportunity of reaping the benefit of their ſtudies.

I flatter myſelf, that the following ſheets contain ſomething that may be of conſequence in ſtudying this noble art, and hope the practicable method of colouring here laid down, which has been the reſult of much ſtudy and long experience, will be found both uſeful and agreeable.

De Piles ſays, painters ſpend many years in the ſearch of knowledge, which they might have attained in a little time, had they hit at firſt upon the right path. This truth I have experienced, and confeſs that the works of Vandyke and Rembrandt are the ſureſt guides to nature.

It is out of theſe moſt excellent maſters, that I have eſtabliſhed my method. It is from their pictures I have found the firſt *lay* of colours, and from them I have learned the virgin teints and

finiſhing ſecrets, though I have always applied them to practice from nature.

In the method of this work, I begin with a ſhort account of the principal colours uſed in fleſh: Next I follow with the principal teints, &c. under the following heads:

THE FIRST PAINTING, OR DEAD COLOURING.
SECOND PAINTING.
THIRD, OR LAST PAINTING.
OF PAINTING BACK GROUNDS.
SOME REMARKS ON COPYING.
OF PAINTING DRAPERIES.
OF LANDSCAPE PAINTING.

☞ Of the Principles of Perſpective, vide a ſmall Treatiſe by the publiſhers of this work.

All theſe particulars I have endeavoured to make familiar, clear, and inſtructive, without deſign to flatter or offend, and through the whole courſe of this work, I have had the utmoſt regard to truth.

The motive of my publiſhing this little treatiſe, is ſolely for the benefit of the art. Such as are born with a happy genius, though deſtitute of a maſter

maſter or guide, may, from theſe inſtructions, acquire a competent knowledge of colouring almoſt without ſtudying. Here the lovers of painting, who ſtudy for their pleaſure or amuſement, may be conducted eaſily, ſtep by ſtep, to the ſecrets of that art, which, of all the deſigning ones, affords the greateſt pleaſure to the mind.

It has been obſerved, Titian and Rembrandt prepared their firſt lay, or grounds, very near alike; and with colours that kindly united, and were as near to the life as poſſible; on which they laid their virgin teints, with light ſtrokes of the pencil; and thus they imitated the force and freſhneſs of nature. They were convinced, that there were certain colours which deſtroyed each other, if they were mixed to exceſs; and that they ſhould be as little ſhaken as poſſible by the motion of the pencil; It is certainly true, that the great maſters, both ancient and modern, imitated nature in their firſt painting, or dead-colouring, ſo far as they could without dirtying the colours, omitting only the finiſhing touches and colours that ſhould come laſt; which I deſign to ſhew in the courſe of this work,

in

in the moſt intelligible manner, and exactly to the rules and methods of the beſt practitioners.

Some painters imagine the great maſters had COLOURS which we have no knowledge of, and it is probable they might; yet, I confeſs, I ſee none of them in the pictures of Vandyke and Rembrandt, but what are common to painters; only ſome of them are better than ours, which would be remedied, if that art was more encouraged by the painters. Thoſe we have, I am convinced, would appear much finer, if they were laid on proper grounds.

A painter ſhould have as great a regard to his firſt lay, as he has to the ſucceeding parts of his work. Sir Godfrey Kneller, in Sir Peter Lely's time, ſtudied his manner, and prepared his grounds and firſt lay of colours, on ſuch cloth as Lely uſed; but after his death he ſoon fell into a ſlighter manner, which was more agreeable to his genius and inclination, and invented the cold grey-coloured cloths, on which he eſtabliſhed his ſlight expeditious manner. Then was the time when the painters expoſed their underſtanding, in neglecting the charming

charming ſtyle of Vandyke, to follow Kneller. But though colouring was not his talent, yet he was, in his time, the beſt face painter in Europe: Nor has there been an artiſt ſince him, except the late worthy preſident of the Royal Academy, Sir Joſhua Reynolds, whoſe heads can ſtand any compariſon with his. Reynolds's manner was certainly peculiar to himſelf, and not eaſily copied. The fine character of his portraits, elegant turn of his figures, and wonderful expreſſion, added to a certainty of touch, rendered his pictures ſuperior to any thing ſince Vandyke. And it may not be amiſs to add here, that, while living, he was eaſy of acceſs, extremely communicative, and ready to lend his performances to young ſtudents for their improvement at home, at their leiſure hours; which, together with his elegant and inſtructive lectures on painting, delivered at the Royal Academy, have left to his memory an everlaſting monument.

The following useful Drawing Books have lately been reprinted by LAURIE *and* WHITTLE, *No.* 53, *Fleet-Street, London.*

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The PAINTER'S COMPANION, or a Treatiſe on Colours; being Practical Improvements on the Experiments of the Right Hon. Robert Boyle, 1s. 1799.

THE

ART OF PAINTING

IN

OIL.

OF THE PRINCIPAL COLOURS USED IN THE FLESH, FROM WHICH ALL THE TEINTS ARE MADE.

I. *FLAKE WHITE*, or fine white, is the very beſt white we have: This colour ſhould be ground with the fineſt poppy oil that can be made. At preſent our white is bad, and apt to turn yellow, on account of the oil which is moſt generally ſold not being real poppy. White is a friendly working colour, and comes forward with yellows and reds, but retires with blues and greens. It is the nature of all whites to ſink into whatever ground they are laid on; therefore they ſhould be laid on white grounds.

II. *Ivory-black* is the beſt black: It is a colour which ſympathizes, and mixes kindly with all the others. It is a true ſhade for blue. Ivory-black, and a little Indian red, make the beſt general ſhadow colour that can be

uſed. It is generally ground with linſeed oil, and uſed with drying oil: Black is a cold retiring colour.

III. *Ultramarine* is the fineſt blue in the world: It is a tender retiring colour, and never glares; and is a beautiful glazing colour: It is uſed with poppy oil.

IV. *Pruſſian* is a very fine blue, and a kind working colour: It is ground with linſeed oil, though I think, nut oil is more proper. It ſhould never be uſed in the fleſh, but in green teints and the eyes.

V. *Light Oker* is a good mixing colour, and of great uſe in the fleſh: It is uſually ground with linſeed oil, but nut oil is better: All yellows are ſtrengthened with red, and weakened with blues and greens.

VI. *Light Red* is nothing but fine light oker burnt: This and white, in mixing, produce the moſt perfect fleſh colour that can be made. It is a beautiful, clean, kind, working colour; but too ſtrong for the white, and therefore will grow darker. It ſhould be ground, and uſed with nut oil.

VII. No vermillion, but what is made of the true native cinnabar, ſhould ever be uſed. It will not glaze; but is a fine colour when it is glazed. It is ground with linſeed oil, and ſhould be uſed with drying oil.

VIII. *Carmine* is the moſt beautiful crimſon that can be: it is a middle colour, between lake and vermillion; is a fine working colour, and glazes delightfully. It ſhould be ground with nut oil, and uſed with drying oil.

IX. *Lake* is a tender ſympathizing deep red, but of no ſtrong body; therefore it ſhould be ſtrengthened with Indian red. It is the beſt glazing colour that can be uſed; it is ground with linſeed oil, and uſed with drying oil.

X. *Indian*

X. *Indian Red* is a ſtrong pleaſant working colour, but will not glaze well; and, when mixed with white, falls a little into lead: it is ground and uſed as the lake.

XI. *Brown Pink* is a fine glazing colour, but of no ſtrong body. In the fleſh it ſhould never join or mix with the lights; becauſe this colour and white antipathize, and mix of a warm dirty hue, for which reaſon their joinings ſhould be blended with a cold middle teint. In glazing of ſhadows, it ſhould be laid before the other colours that are to enrich it: it is one of the finiſhing colours, and therefore ſhould never be uſed in the firſt painting. It is ſtrengthened with burnt umber, and weakened with terraverte; ground with linſeed oil, and uſed with drying oil.

XII. *Burnt Umber* is a fine warm brown, and a good working ſtrong colour: it is of great uſe in the hair, and mixes finely with the warm ſhade.

OF THE PRINCIPAL TEINTS THAT ARE ABSOLUTELY NECSSSARY FOR PAINTING FLESH; ALL OF WHICH ARE MADE FROM THE PRINCIPAL COLOURS.

I. *Light red teint* is made of light red and white: it is the moſt kind and beſt conditioned of all colours, for the general ground of the fleſh. With this colour and the ſhade teint, we ſhould make out all the fleſh, like claro obſcuro or metzotinto. We ſhould alſo remember, that this colour will grow darker; becauſe it is in its nature too ſtrong for the white, therefore we ſhould

improve it, by mixing vermillion and white with it, in proportion to the fairneſs of the complexion: and though it is thus mixed, yet I ſhall call it the light red teint in all the courſe of this work; becauſe I would not have the vermillion teint confounded with it, as if there was no difference.

II. *Vermillion teint* is only vermillion and white mixed to a middle teint: it is the moſt brilliant light red that can be. It agrees beſt with the white, light red, and yellow teints.

III. *Carmine teint* is carmine and white only, mixed to a middle teint: it is of all colours the moſt beautiful red that can be, for the cheeks and lips: it is one of the finiſhing colours, and ſhould never be uſed in the firſt painting, but laid upon the finiſhing colours, without mixing.

IV. *Roſe teint* is made of the red ſhade and white, mixed to a middle degree or lighter: it is one of the cleaneſt and moſt delicate teints that can be uſed in the fleſh, for clearing up the heavy dirty colours, and therefore, in changing, will ſympathize and mix kindly.

V. *Yellow teint* is often made of Naples yellow and white, but it is as well to uſe light oker and white, which is a good working colour. Remember the oker is too ſtrong for the white; therefore we ſhould make a little allowance in uſing it. It follows the light red teints and yellows ſhould always be laid before the blues. If we lay too much of it, we may recover the ground it was laid on with the light red teints.

VI. *Blue teint* is made of ultramarine and white, mixed to a lightiſh azure: it is a pleaſant working colour; with it we ſhould blend the gradations. It follows the

the yellows, and with them it makes the greens; and with the reds, it produces the purples. No colour is ſo proper for blending down, or ſoftening the lights into keeping.

VII. *Lead teint* is made of ivory black and fine white, mixed to a middle degree: it is a fine retiring colour; and therefore is of great uſe in the gradations, and in the eyes.

VIII. *Green teint* is made of Pruſſian blue, light oker, and white. This colour will dirty the lights, and ſhould be laid ſparingly in the middle teints. It is moſt uſed in the red ſhadows, where they are too ſtrong. It is of a dirty antipathizing nature.

IX. *Shade teint* is made of lake, Indian red, black, and white, mixed to a beautiful murrey colour of a middle teint. This is the beſt colour for the general ground of ſhadows; for which reaſon I call it the ſhade teint. It mixes with the lights delightfully, and produces a pleaſant clean colour, a little inclined to the reddiſh pearl. As all the four colours of its compoſition are of a friendly ſympathizing nature, ſo conſequently this will be the ſame, and therefore may be eaſily changed, by the addition of any other colours.

X. *Red ſhade* is nothing but lake, and a very little Indian red. It is a charming working colour, and a good glazer: it ſtrengthens the ſhadows on the ſhade teint, and receives, when it is wet, the green and blue teints agreeably. It is a good ground for all dark ſhadows.

XI. *Warm ſhade* is made of lake and brown pink, mixed to a middle degree. It is a fine colour for ſtrengthening the ſhadows on the ſhade teint, when they are wet

or

or dry. We muſt take care that it does not touch the lights, becauſe they mix of a dirty ſnuff-colour; and therefore ſhould be ſoftened with a tender cold teint.

XII. *Dark ſhade* is made of ivory black and a little Indian red only: This colour mixes very kindly with the red ſhade, and blends agreeably with the middle teints in the dead colouring. It is a charming glazing colour for the eye-brows, and darkeſt ſhadows. It is of all the moſt excellent ſhadow-colour, and one of the fineſt working colours we have.

FIRST PAINTING.

THE COLOURS AND TEINTS THAT ARE NECESSARY FOR THE FIRST PAINTING OF THE FLESH.

1. Fine white.
2. Light oker, and its two teints.
3. Light red, and its two teints.
4. Vermillion, and its teint.
5. A teint made of lake, vermillion and white.
6. Roſe teint.
7. Blue teint.
8. Lead teint.
9. Green teint.
10. Half ſhade teint is made of Indian red and white.
11. Shade teint.
12. Red ſhade.
13. Warm ſhade.

The

The finiſhing pallet for a complexion, requires ſix more, viz. carmine and its teint, lake, brown pink, ivory-black, and Pruſſian blue.

The laying on of dead colouring I divide into two parts; the one I call the FIRST lay, or ground; the other the laying on virgin teints.

The firſt lay of colours conſiſts of two parts; the one is the work of the ſhadows only; and the other that of the lights.

The work of the ſhadows is to make out all the drawing, very correctly, with the ſhade teint, in the ſame manner as if it was to be done with this colour only; and remember to drive, or lay the colour ſparingly. The lights ſhould be all laid in with the light red teint, in different degrees, as we ſee them in nature: Theſe two colours united produce a clean, tender, middle teint; for mixing with the ſhade-teint, they turn to a pearly hue; and by ſtrengthening them with the light red, we may work to a very good reſemblance. In uniting the lights and ſhades, we ſhould uſe a long ſoftener, about the ſize of a large ſwan quill; which will help to bring the work into character, and leave the colouring more delicate; then go over the darkeſt ſhadows with the red or warm ſhade, which will finiſh the firſt lay.

The warm ſhade being laid on the ſhade teint, improves it to a warmer hue; but if laid inſtead of the ſhade teints, it will dirty, and ſpoil the colours it mixes with; and if the red ſhade be laid firſt, inſtead of the ſhade teint, the ſhadows would then appear too red and bloody; therefore, notwithſtanding theſe two colours are the beſt that can be for the ſhadows, yet they are too ſtrong to be laid alone, which is a proof of the great uſe

and

and merit of the ſhade teint. Here we may obſerve, that the ſhade and light red teints are ſo friendly and delicate in their nature, that they will not dirty, though we are continually changing them. How proper then, and agreeable to our purpoſe, are they, for making the moſt principal part of the likeneſs, when, in altering and changing, they always produce a clean colour of the inviting pearly hue.

THE SECOND PART OF THE FIRST PAINTING.

IN order to finiſh the firſt painting, improve the reds and yellows to the complexion, and after them the blues; obſerving, that the blues on the reds make the purple, and on the yellows produce the green. The ſame method is to be underſtood of the ſhadows; but be ſure to leave them clean, and not too dark: Therefore allowance ſhould be made in the grounds with the light-red; becauſe glazing them will make them darker. When the cloth is of a dark, or bad colour, there muſt be a ſtrong body of colour laid all over the ſhadows, ſuch as will not ſink into the ground; but appear warm, and a little lighter than the life; ſo that it may be of the ſame forwardneſs to finiſh, as if it had been a light ground. Therefore the buſineſs of dead colouring is, that we leave it always in the ſame order for finiſhing, though the colour of the cloth be quite the reverſe.

I am convinced, by experience, that the grounds of ſhadows, in what we call the dead-colouring, ſhould be ſuch

ſuch as will ſupport the character of the finiſhing colours; which ground muſt be clean, and a little lighter than the finiſhing colours: I ſay a little lighter, becauſe the finiſhing of the ſhadows is glazing; and no other method but glazing can leave ſuch brilliancy and beauty as they ought to have: For I find, that glazing the ſhadows in the firſt painting, is not ſo proper as laying a body of ſhadow colours, that are very near to the life, though a little lighter. Theſe may be glazed and touched upon, when dry, with a great deal of eaſe; but if we begin the firſt painting with glazing, we ſhall find it will ſtare, and be of no uſe; and the ſolid colours, which are laid on it, will look heavy and dull: therefore, all ſhadows and colours that are to be glazed, ſhould be done with colours of a clean ſolid body; becauſe the glazing is more laſting, and has the beſt effect on ſuch colours. Remember to leave no roughneſs, I mean ſuch as will appear rough, and interrupt or hurt the character of the finiſhing colours; which, by examining the work, whilſt it is wet, with a ſoft tool, or when it is dry, with a knife, may be avoided, as it will eaſily take off the knots and rougheſt parts.

The light red and white improved is ſuperior to all other colours for the firſt lay or ground; which ſhould be always done with a full pencil of a ſtiff colour, made brighter than the light, becauſe it will ſink a little in drying. The greater the body, and quantity of colour, and the ſtiffer it is laid, the leſs it will ſink. Every colour in drying will ſink, and partake, in proportion to its body, of the colour it is laid on, therefore all the lights of the fleſh, if not laid on a light ground, muſt conſequently change a little from the life, if there is no allow-

ance made. The ſhade teint for the ſhadows ſhould fall into the roſe teint, as the complexion grows delicate; all which ſhould be lightly united, with a ſoft long pointed hog-tool, to the lights, making out the whole like metzotinto. I believe the great maſters very ſeldom ſoftened or ſweetened the colours; but in uniting the firſt lay, they were very careful in preſerving the brightneſs of their colours, and therefore did not work them below the complexion: for to force, or keep up a brilliancy in the grounds, can only be done with the whites, reds, and yellows; which method will make up for the deficiency of the white grounds; therefore the firſt painting ſhould be left bright and bold, and the leſs the colours are broken the better. We ſhould forbear uſing any colours that will produce them, and be contented to add what is wanting in the next painting, where, if we fail, a clean rag will reſtore the firſt ground.

SECOND PAINTING.

THE ſecond painting begins with laying on the leaſt quantity that can be of poppy oil; then wipe it almoſt all off, with a dry piece of a ſilk handkerchief.

The ſecond painting is alſo divided into two parts: One I call the firſt lay of the ſecond painting; which is ſcumbling the lights, and glazing the ſhadows: The other finiſhing the complexion with the virgin teints, and improving the likeneſs, as far as we can without daubing.

Scumbling

Scumbling, is going over the lights, where they are to be changed with the light red teints, or ſome other of their own colours, ſuch as will always clear and improve the complexion, with ſhort ſtiff pencils; but ſuch parts only as require it, otherwiſe the beauty of the firſt painting will be ſpoiled, and we make ourſelves double work.

The light red teint improved, is the very beſt colour that can be for ſcumbling, and improving the complexion in general. Where the ſhadows and drawing are to be corrected, we ſhould do it with the ſhade teint, by driving the colour very ſtiff and bare, that we may the eaſier retouch and change it with the finiſhing teints. Some parts of the ſhadows ſhould be glazed with ſome of the tranſparent ſhadow-colours, ſuch as will improve and come very near to the life; but be ſure not to lay on too much of it, for fear of loſing the hue of the firſt painting, the ground of which ſhould always appear through the glazing. Be very careful in uniting the lights and ſhades, that they do not mix dead and meally; for the more the lights mix with the ſhades, the more meally thoſe ſhades will appear. Thus far the complexion is prepared and improved, in order to receive the virgin teints and finiſhing touches.

THE SECOND PART OF THE SECOND PAINTING.

Is to go over the complexion with the virgin teints: Theſe are the colours which improve the colouring to the greateſt perfection, both in the lights and ſhadows.

This ſhould be done in the ſame manner as we laid them, in the ſecond part of the firſt painting; that is, with the reds, yellows, and blues, blending them with delicate light touches of the tender middle teints without ſoftening. We ſhould leave the teints and their grounds clean and diſtinct, and be content to leave off whilſt the work is ſafe and unſullied, leaving what is farther required for the next ſitting; for in attempting the finiſhing touches before the other is dry, we loſe the ſpirit and drawing, and dirty wherever we touch.

THE THIRD PAINTING, OR FINISHING.

It is to be ſuppoſed, the complexion now wants very little more than a few light touches; therefore there will be no occaſion for oiling.

Begin with correcting all the glazing; firſt, where the glazing ſerves as a ground or under part, then we ſhould determine what ſhould be done next, before we do it; ſo

ſo that we may be able to make the alteration on the part with one ſtroke of the pencil. By this method, we preſerve both the glazing and the teints; but if it happens, that we cannot lay ſuch a variety of teints and finiſhing colours as we intended, it is much better to leave off while the work is ſafe and in good order; becauſe thoſe few touches, which would endanger the beauty of the colouring, may eaſily be done, if we have patience to ſtay till the colours are dry; and then, without oiling, add thoſe finiſhings with free light ſtrokes of the pencil.

I believe that Rembrandt touched upon his beſt pictures a great many times, letting them dry between: It was this method, moſt certainly, which gave them that ſurpriſing force and ſpirit which is ſo inimitable. I find it much eaſier to ſoften the over ſtrong teints when they are dry, than when they are wet; becauſe we may add the very colours that are wanting, without endangering the dry work. If any of the colours of the pallet want to be a little changed to the life, when we are painting, it is much better to do it with the knife on the pallet, than with the pencil; becauſe the knife will mix and leave it in good order for the pencil.

OF BACK GROUNDS.

VANDYKE made out the keeping in his back-grounds, more from the different oppoſition and harmony of the colours, than from his knowledge of the claro obſcuro. I confeſs I cannot find in his pictures that intelligence of

of light and ſhade, which is ſo ſtriking and beautiful in Rembrandt's. Vandyke's general method was to be very ſtill and mellow, and to break the colours of the ground with thoſe of the drapery. This will certainly produce harmony, the principles of which method belong only to the art of colouring; but it is the knowledge of light and ſhade that gives that ſurpriſing force and ſtrength, which, at firſt ſight, we find in Rembrandt's works. I have ſeen a picture of a lady, where he has made the ground light enough to ſhew her complexion and hair, which was a dark brown, and in the greateſt perfection: The ground was a wall, which near to the face was lighter than the ſhadows of the fleſh; and the light diminiſhed ſo artfully in the gradations, that though the part round the head was much darker, yet it appeared to be of the ſame colour with that near the fleſh. I muſt own, I like this method of relieving the head from the ground, better than Vandyke's method, where he has made the ground almoſt of the ſame colour with the hair; and though I admire this way of breaking the colours of the ground with thoſe of the draperies, yet I am not ſo much pleaſed, where there appears too near a ſameneſs, as I have ſeen in ſome of his pictures, where he has carried this principle ſo near, that it is almoſt imperceptible. In Rembrandt's pictures, at Yarmouth, the lights and ſhades are as viſible as thoſe in his prints, and are remarkably broad, clear, and ſtill; the ſhadows are very warm and thin, and look as if they were painted all at once, with a plenty of colour, which appears tranſparent; which tranſparency was done by glazing the dead colouring.

The

The principal colours that are neceſſary for painting of back grounds in portraiture, as walls, buildings, or the like, are white, black, Indian red, light and brown oker, Pruſſian, and burnt umber, from which the eight principal teints are made, as follows:

1. *Pearl* is made of black, white, and a little Indian red.
2. *Lead*, of black and white, mixed to a dark lead colour.
3. *Yellow*, of brown oker and white.
4. *Olive*, of light oker, Pruſſian and white.
5. *Fleſh*, of Indian red and white, mixed to a middle teint.
6. *Murrey*, of Indian red, white, and a little black, mixed to a kind of purple of a middle teint.
7. *Stone*, of white, umber, black, and Indian red.
8. *Dark ſhade*, of black and Indian red only.

Here the *lead teint* ſerves for the blues; the fleſh teint mixes agreeably with the lead; and the murrey is a very good blending colour, and of great uſe where the olive is too ſtrong. The *umber*, *white*, and *dark ſhade*, will produce a fine variety of ſtone colours: The dark ſhade and umber uſed plentifully with drying oil make a charming warm ſhadow-colour. All the colours ſhould be laid with drying oil only, becauſe they mix and ſet the better with the ſoftner.

Where the marks of the trowel are ſo ſtrong in the priming of the cloth, that one body of colours will not be ſufficient to conceal it, we ſhould lay a colour to prevent it; which ſhould be dry before we begin with thoſe parts we expect to finiſh at once painting.

The

The method of painting back grounds I divide into two parts: The firſt part is the work of the firſt lay; the ſecond is to follow on that with the finiſhing teints.

OF THE FIRST LAY.

We ſhould always begin from the ſhadowed ſide of the head, and paint the lights firſt; from them go into the gradations and ſhadows, which ſhould be done with a ſtiffiſh tool, very ſparingly, with the dark ſhade and white, a little changed with the colours that will give it more of the required hue, but very near in regard to tone and ſtrength; leaving them like metzotinto.

The dark and warm ſhadows ſhould be laid before the colours that join them. This we ſhould do with the dark ſhade and umber, drove with drying oil; I ſay before the colours that join them, becauſe, if thoſe colours were laid on firſt, they would interrupt and ſpoil the tranſparency, which is their greateſt beauty. The more the firſt lay is drove, the eaſier and better we may change it with the finiſhing teints; therefore we may lay them with the greater body.

The ſecond part is to follow directly, whilſt the firſt lay is wet, with thoſe teints that we think are the moſt proper to harmonize and finiſh with.

Begin with the lights firſt, and remember as we heighten and finiſh them, we do it with warmer colours; and let thoſe be accompanied with fine tender cold teints. The lighteſt part of the ground is always neareſt to the ſhadowed

ſhadowed ſide of the head: This is the part which governs all the reſt, and ſhould be painted with a variety of light warm clear colours, which vaniſh, and loſe their ſtrength imperceptibly, in their gradations. Theſe ſhould be laid with a kind of cloudy touch, rather than ſpotted; and we muſt take care that we do not cover too much of the firſt lay, but conſider it as the principal colour.

From the lights, we go to the gradations and ſhadows; for when the lights are well adapted to produce and ſupport the head, it is eaſy, I think, to fall from them into whatever kind of ſhadows we ſhall find moſt proper for our work; then ſoften and blend the whole with a long large hog-tool: which, with the ſtrength and body of the drying oil, will melt and ſweeten altogether, in ſuch a flattering manner, as will ſeem ſurpriſingly finiſhed. Remember the teints will ſink, and loſe a little of their ſtrength and beauty in drying. All the grounds, as walls, &c. ſhould be finiſhed at once painting; but if they want to be changed, we may glaze them with a little of the dark ſhade and drying oil drove very bare; on which, with a few light touches of the colour that is wanting, we may improve their hue. The dark ſhadows may alſo be ſtrengthened and improved by glazing, which ſhould be done after the figures are nearly finiſhed, for fear of making them too ſtrong.

I obſerve Rembrandt's grounds are rather brighter in the lights, and have more variety of teints, than any other painter's: for he had obſerved, and juſtly too, that thoſe teints diminiſh in proportion with the lights; therefore his ſhadows have but a faint appearance of teints. He underſtood the gradations in perfection,

by mixing and breaking the firſt lay of colours ſo artfully, that they flatter us in regard to their real ſtrength.

Freſnoy ſays, let the field or ground of the picture be pleaſant, free, tranſient, light, and well united with colours, which are of a friendly nature to each other, and of ſuch a mixture, as that there may be ſomething in it of every colour that compoſes your work, as it were the contents of your pallet.

De Piles alſo obſerves, that a variety of teints, very near of the ſame tone, employed in the ſame figure, and often upon the ſame part, with moderation, contribute much to the harmony.

All the curtains ſhould be dead-coloured when we paint the ground; and ſhould be done with clean colours; of a near hue to the intended curtain, ſuch as will ſupport the finiſhing colours: do it with a tender ſort of keeping, and near in regard to their tone in the lights, but much ſofter in the ſhadows. All which ſhould be mixed and broken with the colours of the ground; and, as Freſnoy obſerves, bodies that are black in the ground, ſhould be painted with colours allied to thoſe of the ground itſelf. It will often happen, for want of the life, or ſome deſign, that we cannot make the folds the firſt painting: we ſhould then leave the maſſes of light and ſhadow, in regard to the keeping of the picture broad and well united together, ſuch as may ſeem eaſy to finiſh on. The colours of the landſcape, in back-grounds, ſhould be broke and ſoftened alſo with thoſe of the parts which join them: This method brings them into keeping, which will make all the parts of the ground, as it were of one piece, ſo that the different parts do not ſtare, nor cut at their extremities.

The

The ſky ſhould be broke with the lead and the fleſh teints: The murrey teint is of great uſe in the grounds of diſtant objects; and the umber and dark ſhades in the near grounds: The greens ſhould be more beautiful than we intend them, becauſe they will fade and grow darker. After all is painted, we ſhould go over the whole very lightly with the ſoftener, as we did the grounds, which will make it look agreeably finiſhed.

ON COPYING.

THE author of the Analyſis of Beauty (the late Mr. William Hogarth), has given his opinion of copying in his true ſpirit and genius; treating with ridicule one of the moſt uſeful parts of painting: but this I impute to his purſuing an originality of ideas peculiar to himſelf, which did not render it neceſſary for him to have recourſe to ancient pictures; yet to him we are indebted for the beſt collection of *moral* and *ſatirical* ſubjects that have graced the preſent century, among which are his ſix celebrated pictures of the Marriage a-la-Mode, lately ſold at Chriſtie's, to John Julius Angerſtein, Eſq. and which retain their original purity and fine colouring.

Is it reaſonable to believe, that a painter who underſtands the true merit of copying would treat that part of the art with contempt, which the greateſt maſters have always practiſed and eſteemed? Men of common ſenſe know, that artiſts in all ages have copied and ſtudied each other in whatever they found moſt for their purpoſe,

and for the advancement of their art. Was it not for this, the art itſelf would ſoon dwindle and decay; and I wiſh this has not been the caſe with us.

Rubens ſtudied principally the works of Titian, Paul Veroneſe, and Tintoret; that is, he copied ſuch of their pictures as he thought moſt worthy of his imitation, and kept them for his own uſe.

Vandyke copied Titian, and all the Venetian ſchools; or, in De Piles's phraſe, *ſkimmed their cream.* Teniers is celebrated for transforming himſelf into as many maſters as he copied, which he did ſo exactly, that it is hard to diſtinguiſh the copies from the originals. Hanneman's copies of Vandyke's are taken for the originals of that great maſter. I have ſeen copies by Stone, ſold at great prices for undoubted originals, notwithſtanding they were diveſted of that free penciling, and charming variety of teints, which are ſo apparent in Vandyke. Buckſhorn was one of the laſt good copiers we have had in England; the reſt that followed him, and his maſter Lely, ſoon dwindled to half artiſts. There is a copy of Buckſhorn's painting after Vandyke, which I like much better than any of Stone's: I mean the picture of the Earl of Stafford and his Secretary, in the late Marquis of Rockingham's collection, which is well painted, and deſervedly eſteemed.

I believe every one that has heard of Andrea del Sarto's copy of Leo the tenth, painted by Raphael and Julio Romano, will be convinced of the great uſe and merit of an art, to which is owing that great number of originals now abounding in every country. By originals, I mean pictures impoſed as ſuch, by our ingenious and honeſt dealers, to adorn the cabinets of the virtuoſi and connoiſſeurs.

It

It is ſurpriſing that ſince the age of theſe great maſters we have not had a man able to make a fine copy from any one of their pictures; and I believe, if ſuch a genius ſhould hereafter ariſe, it is to be feared the deſtroyers of the art, if they are ſuffered to go on, will ſcour off the remains of their beauties, ſo that very little will be left for him to ſtudy; and by the end of this century, there will be none fit for copying.

It is in vain for a man to think of making a fine imitation of any of the great maſters, without being thoroughly acquainted with the nature of colours, and of colouring, and without being clearly convinced, at ſight of the picture he is going to copy, of the method and principles on which it was painted. It is the want of this knowledge and conviction which leads us into ſo many errors and miſtakes.

A painter that has acquired any ſort of manner, will always tincture his copying with the ſame. Now we are apt to fall into a manner, before we underſtand the nature of colours; which is the caſe where ſome predominant colour, or hue, appears in all the complexions alike. For this reaſon a painter, whoſe carnations are too red, will certainly make his copies bluſh; or if his colouring and ſhadows be heavy, they will of courſe fall into the obſcuro. By the ſame rule, whatever teints infect his colouring, the ſame will unavoidably taint his copying; for which there is no cure, becauſe he himſelf is infected.

It is very rare to change a bad manner in colouring for a better. That Raphael, Michael Angelo, Leonardo da Vinci, Julio Romano, and other great maſters, ſpent their whole lives without truly underſtanding good colouring.

colouring. And though colouring is the principal excellence in copying, yet it is neceſſary that every artiſt ſhould avoid a particular manner, with his pencil, otherwiſe it will certainly be ſeen in his work.

From what has been ſaid on this ſubject, I apprehend that it appears, that the art of copying, which was practiſed by the great maſters, in order to catch each other's excellencies and perfections, and by which their noble works have been ſo often repeated, and as it were renewed, is ſo far from deſerving contempt, that it ought to be encouraged, as a thing highly uſeful and worthy of eſteem.

OF PAINTING DRAPERIES.

In order to underſtand the nature and different degrees of colours or teints uſed in painting draperies, I firſt determine how many diviſions are abſolutely neceſſary to make the firſt lay of colours, and after that the reflections and finiſhing teints.

The right method of painting draperies, or ſatins in general, is to make out the whole, or what I call the firſt lay, with three colours only, viz. the lights, middle teint, and ſhade teint.

We ſhould obſerve, that the lights ſhould rather incline to a warmiſh hue; and the middle teint ſhould be made of friendly working colours, ſuch as will always mix of a clean, tender, coldiſh hue. The ſhade teint

ſhould

ſhould be made of the ſame colours as the middle teint, only with leſs light; therefore this teint will alſo mix of a tender clean colour. It is with theſe three colours we ſhould make out the whole, like metzotinto; and we ſhould underſtand, that all the beauty and character of the folds, the ſhape, attitude, and principal lights and ſhades, are all to be conſidered, and made with theſe three colours only; which ſhould be done to our ſatisfaction, before we add any of the reflects, or finiſhing teints.

The reflections of draperies and ſatins are generally productions of their own, and are always lighter than the ſhadows on which they are found; and being produced by light, will conſequently have a light warm colour, mixed with the local colour that receives them. Here it will be neceſſary to obſerve the general method and ſecret in managing the colours of the firſt lay, and thoſe of the reflections and finiſhing teints.

In the firſt lay, the high lights ſhould be laid with a plenty of ſtiff colours, and then ſhaped and ſoftened into character with the middle teint very correctly. Where the gradations of the lights are ſlow, as in the large parts, it will be proper to lay the middle teint firſt at their extremities, with a tool that will drive the colour, and leave it ſparingly; becauſe the lights will mix and lie the better upon it. Next is to make out all the parts of the ſhadows with the ſhade teint drove bare. After this comes the middle teint, which fills up and ſerves as the ſecond lights and gradations, and ſhould be managed together very nicely, to character without touching any of the high lights which finiſh the firſt lay.

The

The reflects, and finiſhing teints, are in general the antipathies of the firſt lay; they will, without great care, poiſon and dirty the colours on which they are laid; and therefore ſhould be laid with a delicate light touch without ſoftening. If it is overdone, we muſt endeavour to recover it with the colour of the part on which it was laid: This may be done directly, or when it is dry. We ſhould alſo obſerve, whether the reflects proceed from the ſame colour, or any other, that the method of uſing them is the ſame.

Before I proceed to the particular colours, it will be proper to make ſome obſervations on their grounds.

It often happens, that the colour of the cloth is very improper for the ground of the drapery; and when it is ſo, we ſhould change it with thoſe colours which we think are moſt proper to improve and ſupport the finiſhing colours. This method of dead colouring muſt conſequently preſerve them in the greateſt luſtre. In dead-colouring, we ſhould lay the lights and ſhades in a manner ſo as only to ſhew a faint idea of them, with regard to the ſhape and roundings of the figure. If we have a deſign to work from, then it will be proper to make all the large and principal parts in their places; which ſhould always be done with a colour that is clean, and lighter than the intended drapery, though in general of the ſame hue: And let the ſhadows be no darker than a middle teint: Theſe ſhould be mixed and broke in a tender manner, and then ſoftened with a large tool, ſo that nothing rough and uneven be left to interrupt or hurt the character of the finiſhing colours.

WHITE

WHITE SATIN.

All whites ſhould be painted on white grounds, laid with a good body of colour, by reaſon this colour ſinks more into the ground than any other.

There are four degrees of colours in the firſt lay to white ſatin: The firſt is the fine white for the lights; the ſecond is the firſt teint, which is made of fine white and a little ivory-black, mixed to an exact middle degree, between the white and middle teint. This colour follows the white; and it is with this we ſhould ſhape the lights into character before we lay on any other, and take care that this firſt teint appears diſtinctly between the white and the middle teint, otherwiſe the beauty and the character of the ſatin will be ſpoiled.

The middle teint ſhould be made of white, black, and a little Indian red: Theſe three colours are very friendly, and mix to a beautiful clear colour of a pearly hue, which has the true brightneſs and warmth of the general hue of the ſatin. Remember to allow for the red hue changing a little to the lead. If there is occaſion to make any part in the middle teint lighter, we ſhould do it with the firſt teint only. This colour ſhould alſo be laid ſparingly before the white, in all the little lights that happen in the middle teints and ſhadows; on which we ſhould lay the white with one light touch, and be ſure not to cover all the parts that were made with the firſt teint; if we do, it will ſpoil the character, and look like a ſpot, for want of the ſoftening edge or border, which muſt be between the white and the middle teint. The ſhade teint ſhould be made of the ſame colour as the middle teint, but with leſs white, ſo that it be dark

enough for ſhadows in general; with which we ſhould make out all the parts of the ſhadows nicely to character, which is the work of the firſt lay.

Next follow the reflects and finiſhing teints:

Brown oker, mixed with the colour of the lights, is the moſt uſeful colour in general for all reflects in draperies, that are produced from their own colours. All accidental reflexes are made with the colour of the parts from which they are produced, and the local colours that receive them. There are but two reflecting teints wanted for draperies in general; I mean to any one particular colour: One ſhould be lighter than the middle teint, the other darker; theſe colours may be a little changed on the pallet with the firſt and middle teints, as occaſion requires, or lightly broken on the part that receives them: But this laſt method is not ſo ſafe as the other. The teint ſufficient for blending the dark ſhadows to the mellow tender hue, is made with the ſhade teint and a little brown oker; which ſhould be laid on very ſparingly, with ſoft light touches, for fear of making them dull and heavy; if it ſhould be over done, we may recover it with the colour it was laid upon.

We often ſee a little blue uſed in the firſt teint of white ſatin. Van Haecken, who was the beſt drapery painter we ever had in England, did ſo; and ſometimes, inſtead of the blue, he uſed blue-black, till he found it to be a pernicious colour, and was therefore obliged to uſe blue, becauſe his middle teint, which was only of black and white, was ſo very cold, that no other colour but blue would make a colder teint: yet he managed theſe cold colours, in all the lights and middle teints, ſo agreeably, and ſo light and eaſy was his touch, that we cannot help admiring

admiring, and may learn ſomething from him. Though he was not ſo lucky in his ſhadows, which were generally of a heavy dirty hue; this was owing to the colours he uſed, and the method of uſing them; which will always have ſuch an effect, when a warm or dirty colour is mixed with a clean light one; for being mixed together, they will form a dirty colour, that muſt conſequently appear ſo in the work: But if his lead or ſhade teint had been mixed with Indian red, inſtead of the oker, and then followed with a few light blending touches of the oker teint, it would have left them clean and mellow. It is the want of the red hue, which makes the white ſatins appear ſo often like pewter.

BLUE SATINS.

BLUE ſatin is made of Pruſſian blue and fine white.

The beſt ground for blue is white for the lights, and black and white for the ſhadows.

The firſt lay of colours for blue is divided into three degrees, or teints. We ſhould firſt make the middle teint of a beautiful azure; then mix the colour for the lights about a middle degree, between that and white. Make the ſhade teint dark enough for the ſhadows in general. All the broad lights ſhould be laid with a plenty of colour, and ſhaped to character with the middle teint, before we lay on any other colours. Remember, the leſs colours are mixed, the better they will appear and ſtand; for the lights of blue ſhould be managed with as much care as thoſe of white ſatin. Next is to follow with the reſt of the middle teint, and then make out all the ſhadows. The more we drive the ſhade teint, the better it will

receive the reflects and finiſhing teints. The ſhadows ſhould be ſtrengthened and blended with ivory-black, and ſome of their own colour, which will mix with them into a tender mellow hue.

The reflects are made as thoſe of white ſatin, that is, with oker, and ſome of the lights; which ſhould be perfectly done, as we intend it, at once painting. The ſhadows, when dry, may be a little improved, if there is occaſion to alter them, with the colours they were made with. The Pruſſian proper to be uſed, is that which looks of the moſt beautiful azure before it is ground; and the ſooner it is uſed, after it is ground, the better it will work and appear.

Velvet may be painted at once. The method is, to make out the firſt lay with the middle teint and ſhade teint; on which we ſhould lay the high lights, with light touches, and finiſh the ſhadows as we did thoſe of the ſatin: But the neareſt imitation of velvet we can make, is done by glazing; which is to prepare a ground, or dead-colouring, with ſuch colours as will, when dry, bear out and ſupport the glazing colour in its higheſt perfection. The nature of the glazing colour is to be of a fine tranſparent quality, and uſed ſimply with oil only, ſo that whatever ground it is laid on, the whole may appear diſtinctly through it. The beſt ground for blue is made with white and ivory-black: The white is for the high lights, which, with the middle teint and ſhade teint, makes out the firſt lay like metzotinto. Remember to make the middle teint lighter in proportion to the glazing, becauſe that will make it the darker. It is often neceſſary to cover all but the high lights with a thin glazing: I do not mean with a plenty of oil in the

colour,

colour, but laid with leſs quantity than if it was to be done once only. If any of it touch the lights, we ſhould wipe it off with a clean rag. The very high lights ſhould be improved, and made of a fine white, and left to dry. The glazing colour is Pruſſian, ground very fine, with nut oil; and ſhould be laid with a large ſtiffiſh tool, that will drive the colour as occaſion requires. It is on the laſt glazing we ſhould ſtrengthen and finiſh the ſhadows.

The greateſt fault in the colouring of draperies, is the painting the ſhadows with ſtrong glaring colours, which deſtroy the beauty of the lights. This is not only the reverſe of art, but of nature, whoſe beauty always diminiſhes in proportion with the lights. For this reaſon we ſhould take care to blend and ſoften the ſhadows, with ſuch friendly colours as will agree with their local character and obſcurity. Here we may obſerve, that glazing the middle teint, which is made of black and white, will not produce a colour ſo blue as if it had been prepared with Pruſſian and white; yet this colour will preſerve the beauty of the lights in the higheſt perfection, by reaſon of its tender obſcure hue, when the blueneſs of the other would only diminiſh them. This method of glazing the blue is the general rule for all glazing.

When we are glazing blue, the lights may be glazed with ultramarine, though all the other parts are done with Pruſſian. This method ſaves a great quantity of that valuable colour, and anſwers our purpoſe as well as if it had been done with ultramarine.

Though this general method of painting ſatins, is to make the firſt lay of colours with three degrees or teints,

yet

yet we ſhould underſtand, in uſing them, that they produce two more; for the mixing of two different colours together on the cloth, will make another of a middle teint between them: ſo it is with the lights and middle teints: and with the middle and ſhade teint: the firſt anſwers to the firſt teint in white ſatin, and the laſt will conſequently be a ſort of gradating, or half ſhade.

If the lights and middle teint mix to a beautiful clean colour, of a middle hue between both, there will be no occaſion for a colour to go between them, as in blue ſatin: But if, in mixing, they produce a teint inclining to a dirty warm hue, then there muſt be another found, of a ſympathizing nature, which ſhould be laid between them, in order to preſerve the beauty of the lights, as the firſt teint in the white ſatin; for if it was not ſo, the red, in the middle teint, would certainly dirty and ſpoil the white.

It is highly neceſſary to underſtand theſe principles of the firſt lay of colours, in order to have a perfect knowledge of the general rule of colouring, on which the principles of painting depend.

SCARLET AND CRIMSON.

A LIGHT yellow red, made of light oker, light red, and white, is the proper ground for ſcarlet; the ſhadows are Indian red, and, in the darkeſt parts, mixed with a very little black.

The ſecond painting ſhould be a little lighter than we intend the finiſhing colour; I mean in proportion to the glazing, which will make it darker.

The high lights are vermillion and white, for ſatin and velvet, and vermillion for cloth. The middle teint

is

is vermillion, with a very little lake or Indian red: the ſhade teint is made with Indian red and lake, with the addition of a little black in the darkeſt ſhadows. The difference between ſcarlet and crimſon is, that the high lights of crimſon are whiter, and the middle teint is made darker. Their reflects are made with light red and vermillion. The high lights ſhould be laid and managed in the ſame manner as thoſe of the blue, for fear of dirtying them; and ſometimes they require to be touched over the ſecond time, before we glaze them. The more the colours of the ſecond painting are drove, the eaſier and better they may be managed to character; but the high lights ſhould have a good body of colour, and be left with a delicate light touch. After it is well dry, we ſhould finiſh with glazing the whole with fine lake, and improve the reflects and ſhadows. Remember that the ſcarlet requires but a very thin glazing; and it is better to glaze the crimſon twice over, than lay too much at once painting.

PINK COLOUR.

THERE are two different methods of painting a pink colour; one is by glazing, the other is done with a body of colours, at one painting. The ſame grounds do for both, which ſhould be a whitiſh colour, inclining to a yellow, for the lights, and Indian red, lake, and white, for the ſhadows.

The ſecond painting, for the glazing method, is done with the ſame colours, and a little vermillion and white for the high lights. When it is dry, glaze it with fine lake, and then break and ſoften the colours into harmony directly.

The

The other method is to make the high lights with carmine and white; the middle teint with lake, white, and a little carmine; and the ſhadows with lake and Indian red, with a little vermillion for the reflections. But remember the ſhadows will require to be broken with ſome tender obſcure teint.

YELLOW.

THE ground for yellow ſhould be a yellowiſh white for the lights, and a mixture of the okers for the ſhadows.

There are the ſame number of teints in the yellow, as there are in the white ſatin, and the method of uſing them is the very ſame. The lights are made with king's yellow, ground with clean good drying oil. The firſt teint is light oker, changed with a little of the pearl teint, made with the dark ſhade and white, which ſhould be laid and managed as the firſt teint in white ſatin. The middle teint is a mixture of the light and brown oker, ſoftened with the pearl teint. The ſhade teint is made with brown pink and brown oker; theſe belong to the firſt lay.

The reflects are light oker, and ſometimes, in the warmeſt parts, mixed with a little light red: the ſhadows are ſtrengthened with brown pink and burnt umber.

Theſe colours, well managed, will produce a yellow very like Vandyke's; but if we leave out the king's yellow, which is in the high lights only, then it will be one of Sir Peter Lely's favourite yellows.

GREEN

GREEN.

THE proper ground for green is a light yellow green, which is made of light oker, a little white, and Pruſſian blue for the lights; and the oker, brown pink and Pruſſian for the ſhadows.

The fineſt green we have for draperies is made of king's yellow, Pruſſian blue, and brown pink. The high lights are king's yellow, and a very little Pruſſian; the middle teint ſhould have more Pruſſian; and the ſhadow teint is made with ſome of the middle teint, brown pink, and more Pruſſian; but the darkeſt ſhadows are brown pink and a little Pruſſian. The lights and middle teint ſhould be managed in the ſame manner as thoſe of the blues. The ſhadow teint ſhould be kept entirely from the lights, becauſe the brown pink that is in it will, in mixing, dirty them, as the black does thoſe of the blues. Remember to allow for their drying a little darker; and that the king's yellow muſt be ground with good drying oil; for the longer it is drying, the more it will change and grow darker: And the ſooner it is uſed, the better it will ſtand. It is proper to have two ſorts of king's yellow; I mean one to be very light, which will do beſt for the high lights of velvet, ſhould it be wanted.

CHANGEABLE.

CHANGEABLE colours are made with four principal teints, viz. the high lights, middle teint, ſhade teint, and reflecting teint.

The greateſt art lies in finding the exact colour of the middle teint, becauſe it has more of the general hue of the ſilk than any of the others. The ſhade teint is of the ſame hue with the middle teint, though it is dark enough for the ſhadows. The high lights, though often very different from the middle teint, ſhould be of a clean friendly working colour, that will, in mixing with it, produce a teint of a clean ſympathizing hue.

The method of painting ſilks is to make out the folds with the ſhade teint, and then fill them up in the lights with the middle teint. This is what I call the firſt lay, which ſhould be done to our ſatisfaction before we add any other colours; and the ſtiffer the middle teint is uſed, the better the high lights may be laid upon it. The reflecting teint falls generally upon the gradating half ſhades, and ſhould be laid with tender touches, ſparingly, for fear of ſpoiling the firſt lay.

This method of painting anſwers for all the coloured ſilks as well as changeable, with this difference only, that the plain colours require not ſo much art in matching the teints as the changeable do. The laſt part of the work is the finiſhing and ſtrengthening the ſhadows with an obſcure teint, a little inclining to a mellowiſh hue; ſuch as will not catch the eye, and interrupt the beauty of the lights.

BLACK.

The beſt ground for black, is light red for the lights, and Indian red and a little black for the ſhadows.

The finiſhing colours are, for the lights, black, white, and a little lake. The middle teint has leſs white, and more

more lake and black: the ſhade teint is made of an equal quantity of lake and brown pink, with a very little black.

The method of painting black is very different from that of other colours; for the principal thing in them is to leave their lights clear and brilliant, ſo in black, it is to keep the ſhadows clear and tranſparent. Therefore we ſhould begin with the ſhade teint, and glaze over all the ſhadows with it. Next lay in the darkeſt ſhadows with black, and a little of the ſhade teint very correctly. After that fill up the whole breadth of lights with the middle teint only. All which ſhould be done exactly to the character of the ſatin, velvet, cloth, &c. &c. and then finiſh with the high lights.

Here we may obſerve, the ground being red, will bear out and ſupport the reds, which are uſed in the finiſhing colours: The lake in the lights takes off the cold hue, and gives it a more beautiful colour. If the ſhade teint was of any other colour than a tranſparent warm hue, the ſhadows would conſequently be black and heavy; becauſe no other colours can preſerve the warm brilliancy, which is wanting in the ſhadows of the black, like lake and brown pink. Black is of a cold heavy nature, and always too ſtrong for any other colour; therefore we ſhould make an allowance in uſing it. There will be a few reflects in ſatin, which ſhould be added as thoſe of other colours; but they ſhould be made of ſtrong colours, ſuch as burnt umber, or brown oker, mixed with a little ſhade teint.

Though the grounds which I have mentioned for the draperies are abſolutely neceſſary for the principal and neareſt figures in a picture, ſuch as a ſingle portrait or

the like; yet I do not intend them ſo for figures, which are placed more into the picture. Such as are behind the principal or front figures, their grounds ſhould always be fainter in proportion to their local finiſhing colours.

LINEN.

THE colours uſed in linen are the ſame as thoſe in white ſatin, except the firſt teint, which is made of white and ultramarine aſhes, inſtead of the black, and mixed to a very light bluiſh teint.

In the dead colouring, we ſhould take particular care, that the grounds be laid very white and broad in the lights. The ſhadows are made with black, white, and a little Indian red, like the middle teint of white ſatin. Theſe ſhould be left very light and clean, in order to ſupport the finiſhing colours.

The ſecond painting begins with glazing all the lights, with a ſtiff pencil and fine white only, drove bare, without uſing any oil. The ſhadows may be ſcumbled with poppy oil, and ſome of the colour they were made of: This is the firſt lay on which we are to follow with the finiſhing colours directly. The middle teint of white ſatin is the beſt colour for the general hue of the ſhadows. With this and white, in different degrees, we ſhould make out all the parts to character, with free light touches, without ſoftening; then, with a large long-pointed pencil and fine white, lay the high lights very nicely with one ſtroke. After this comes the fine light bluiſh teint, which ſhould be mixed light, and laid in the tender gradations, very ſparingly and lightly, without filling them up.

Remember

Remember the firſt lay ſhould be left clear and diſtinct; the more it appears the better. It is the overmixing and joining all the colours together, which ſpoils the beauty of the character; therefore it is better to let it dry before we add the reflects and finiſhing teints.

The method of letting the beautiful clear colour dry, before we add the warm reflects, and harmonizing teints, prevents them from mixing and dirtying each other.

The principal blending colours uſed in the reflects, are the yellow teint, green teint, and the roſe teint; which laſt is made of lake, Indian red, and white. I find glazing the pearl and lead colour with white, though it ſeems to anſwer our purpoſe when it is done, will certainly ſink and be loſt in the grounds on which it is laid; therefore we ſhould make the dead colouring as white as we intend the finiſhing colours, by reaſon they will ſink a little in proportion to the colour of the cloth, which the glazing with pure white only will recover.

OF PAINTING LANDSCAPES.

THE principal colours uſed in landſcapes, are

1. Fine flake white.
2. White lead, or common white.
3. Fine light oker.
4. Brown oker.
5. Brown pink.

6. Burnt

6. Burnt umber.
7. Ivory black.
8. Pruſſian blue.
9. Ultramarine.
10. Terreverte.
11. Lake.
12. Indian red.
13. Vermillion, or native cinnabar.
14. King's yellow.

The principal teints uſed in landſcapes, are

1. Light oker and white.
2. Light oker, Pruſſian blue and white.
3. Light oker and Pruſſian blue.
4. The ſame darker.
5. Terreverte and Pruſſian blue.
6. Brown pink and Pruſſian blue.
7. Brown pink and brown oker.
8. Brown pink, oker, and Pruſſian blue.
9. Indian red and white.
10. Ivory black, Indian red, and lake.

The colours neceſſary for dead colouring are, common white, light oker, brown oker, burnt umber, Indian red, ivory black, and Pruſſian blue.

The principal colours and teints for painting the ſky are fine white, ultramarine, Pruſſian blue, light oker, vermillion, lake, and Indian red.

The teints are, a fine azure, lighter azure, light oker and white, vermillion and white, and a teint made of white, a little vermillion, and ſome of the light azure, at your diſcretion.

Land-

Landſcapes ſhould be painted on a ſort of tanned leather-colour canvas, which is prepared with brown oker, white, and light red. This colour gives a warmth to the ſhadow colours, and is very agreeable and proper for glazing: But canvaſes and ſtretching frames are to be purchaſed ready prepared, in ſeveral different ways, according to the modern practice, at the colour-ſhops, in Long Acre, St. Martin's Lane, &c. alſo every other material uſed in this delightful ſtudy.

Sketcking, or rubbing in the deſign, is the firſt work of the picture.

This ſhould be done with burnt umber, drove with drying oil, and a little oil of turpentine, in a faint, ſlight, ſcumbling, free manner, as we ſhade with Indian ink and water; leaving the colour of the cloth for the lights, as we do that of the paper. Remember in doing it, we leave no part of the ſhadows ſo dark as we intend the firſt lay, or dead colouring, which is to be lighter than the finiſhing colours. And though the foliage of the trees is only rubbed in with a faint ſort of ſcumbling, yet the trunks and bodies ſhould be in their proper ſhapes with their breadths of light and ſhadow. All kind of buildings ſhould be done in the ſame manner, leaving the colour of the cloth for their lights. The figures on the fore-ground, if they are determined, ſhould alſo be ſketched in the ſame manner, and then left to dry.

OF DEAD-COLOURING.

LET the firſt lay, or dead-colouring, be without any bright, glaring, or ſtrong dark colours: ſo that the effect is made more to receive and preſerve the finiſhing colours, than to ſhew them in their firſt painting.

The ſky ſhould be done firſt, then all the diſtances; and ſo work downwards to the middle group, and from that to the fore-ground, and neareſt parts. Remember all the parts of each group, as trees, buildings, or the like, be all painted with the group they belong to.

The greateſt ſecret in dead-colouring is, to find the two colours which ſerve for the ground of ſhadows in general, the ſky excepted, and the method of uſing them with the lights; the firſt of which is the dark ſhade with a little lake in it: the other colour is only burnt umber: Theſe ſhould be a little changed to the natural hue of the objects, and then laid, and drove with drying oil, in the ſame manner as we ſhade with Indian ink, which is a ſcumbling kind of glazing; and as ſuch they ſhould be left; for otherwiſe they will be dark and heavy, and therefore would be entirely ſpoiled for the finiſhing glazing. Both theſe colours mix and ſympathize agreeably with all the lights, but ſhould be laid before them.

When the landſcape is deſigned, begin with the ſky, which ſhould be laid with a good body of colours, and left with a faint reſemblance of the principal clouds; and this we ſhould do more in the manner of claro obſcuro, than with finiſhing colours: The whiter it is left, the better it will bear out and ſupport them; the diſtances

ſhould

ſhould be made out faint and obſcurely with the dark ſhades, and ſome of their lights in different degrees; and laid ſo as beſt to find and ſhew their principal parts. As we come more into the middle group, we fall by degrees into the burnt umber in the ſhades: All the grounds of the trees ſhould be laid or rubbed in, enough only to leave an idea of their ſhapes and ſhadows faintly. The ground of their ſhadows muſt be clean, and lighter than their finiſhing colours, ſuch as will ſupport the character, and ſeem eaſy to finiſh on.

In painting the lights, it is better to incline more to the middle teint, than to the very high lights; and obſerve to leave them with a ſufficient body of clean colours, which will preſerve the finiſhing colours better: all which may be done with a few teints. After this, go over the whole with a ſweetner very lightly, which will ſoften and mix the colours agreeably for finiſhing.

SECOND PAINTING.

Begin with the ſky, and lay in all the azure, and colours of the horizon; then ſoften them: After that lay in the general teint of the clouds: and finiſh on it with the high lights, and the other teints that are wanting, with light tender touches; then ſoften the whole with a ſweetner very lightly. Remember, the finiſhing of the ſky ſhould be done all at once painting, becauſe the tender character of the clouds will not do ſo well

as when the whole is wet. Obſerve, that the ſtiffer the azure and colours of the horizon are laid, the better the clouds may be painted upon them.

The greateſt diſtances are chiefly made with the colour of the ſky; and as they grow nearer and darker, we ſhould glaze and ſcumble the parts very thin, with ſuch glazing ſhadow-colours as come neareſt to the general hue of the group the objects are in: This glazing ſhould be underſtood of a darkiſh hue, and that the firſt painting, or dead colour, ſhould be ſeen through it diſtinctly. On this lay, or ground, we ſhould add the finiſhing colours.

Now ſuppoſing this glazed ground is properly adapted to the object and place, I think then it will be eaſy to find the other colours, which are wanted for the lights and finiſhings of the ſame: But in laying them, we muſt take care that we do not ſpoil the glazing; therefore we ſhould be very exact in making thoſe colours on the pallet, and then be ſure to lay them with light, free touches.

Before I proceed any farther, it will be proper to ſay ſomething of the moſt uſeful glazing colours.

Lake, terreverte, Pruſſian blue, and brown pink, are the four principal. The more we manage them like Indian ink, and the more diſtinctly we leave them, the better their tranſparent beauty will ſtand and appear, provided we do it with good drying oil. After theſe four glazing colours, burnt umber is a very good glazing warm brown, and of great uſe in the broken grounds and neareſt parts; but the moſt agreeable colours for the darkeſt ſhadows, is the dark ſhade improved with lake. It is a fine warm ſhade, when it is drove with drying oil: No colour in the world is ſo ſweet and ſympathizing:

It

It mixes harmoniouſly with all the lights, as well as the ſhadows; and is a charming colour in the trunks and bodies of trees, and in all kind of buildings.

We ſhould make out all the ground of the objects with ſuch glazing ſhadow-colours, as ſeen neareſt to the natural hue of the object in that ſituation; but as the principal glazing colours themſelves are often too ſtrong and glaring, they ſhould therefore be a little changed, and ſoftened with ſuch colours as are of a near reſemblance to themſelves and the objects: Thus, if it is in the diſtances, the terreverte and azure, which are the principal glazing colours, may be improved and made lighter with ſome of the ſky teints; and as the diſtances come nearer, with the purple. As we get more into the middle group, the terreverte, and Pruſſian blue, may be changed with ſome of the green teints; ſuch as are made without white, for white is the deſtruction of all glazing colours. As we approach the firſt group, there is leſs occaſion for changing them; but the fore-ground and its objects, require all the ſtrength and force of glazing, which the colours are capable of producing.

After this glazing-ground, we ſhould follow with ſtrengthening the ſame in the ſhadows and darkeſt places, in ſuch manner as will ſeem eaſy to finiſh; which is the firſt lay of the ſecond painting.

The colours that come next for finiſhing, are in the degree of middle teints: Theſe ſhould be carefully laid over the greateſt breadth of lights, in ſuch manner as not to ſpoil and cover too much of the glazing. Do it with a good body of colour, as ſtiff as the pencil can agreeably manage to character. Remember, the colours of the middle teint ſhould be of a clean beautiful hue. Accord-

ing to theſe methods, I think it will be eaſy to finiſh all the ſecond painting as we work down from the ſky, through the middle group. As we come to the firſt group, where all the objects ſhould be perfectly finiſhed, we ſhould finiſh their under or moſt diſtant parts, before we paint any of the other, which appear nearer. Obſerve, this method down to the laſt and neareſt objects of the picture; and where it ſo happens, that painting one tree over another does not pleaſe, forbear the ſecond, until the firſt is dry. Thin near trees of different colours, will do better, if we let the under parts dry before we add the finiſhing colours.

THE THIRD AND LAST PAINTING.

If oiling is neceſſary, lay the leaſt quantity that can be; which ſhould be done with a ſtump-tool or pencil, proportioned to the place that is to be oiled, ſo that we may oil no more than is wanted: Then wipe the whole place that is oiled, with a piece of ſilk handkerchief: By this method, we leave no more oil than is proper for our purpoſe.

When we are going to finiſh any objects, we ſhould remember to uſe a great variety of teints, very near of the ſame colour; but moſt of all when we are finiſhng trees: This gives a richneſs to the colouring, and produces harmony. I find, by experience, the greens will fade,

fade, and grow darker; therefore it is highly neceſſary to improve and force them, by exaggerating the lights, and making an allowance in uſing them ſo much the lighter: For the ſame reaſon, we ſhould take great care that we do not overcharge and ſpoil the beauty of the glazing; for if we do, it will be dull and heavy, and therefore will conſequently grow darker.

The method of painting near trees is, to make the firſt lay very near to nature, though not quite ſo dark, but more in the degree of a middle teint, and follow it with ſtrengthening the ſhadows: Then the middle teints: and laſt of all lay the high lights, and finiſhing colours: But all this cannot be done as it ſhould be at once painting; therefore the beſt way is, to do no more than the firſt lay with the faint ſhadows, and leave it to dry.

Then begin with improving the middle teints and ſhadows, and let them dry.

The third and laſt work is, adding all the lights and finiſhing colours in the beſt manner we are able. This method of leaving the firſt and ſecond parts to dry ſeparately, not only makes the whole much eaſier, and more agreeable, but leaves the colours in the greateſt perfection; becauſe moſt of the work may be done with ſcumbling and glazing, and ſome parts without oiling. The lights alſo may be laid with a better body of colour, which will not be mixed and ſpoiled with the wet ground: What I have ſaid of trees, anſwers the ſame to all kinds of ſhrubs and buſhes.

The figures in the landſcape are the laſt work of the picture; thoſe in the fore-ground ſhould be done firſt, and thoſe in the diſtances ſhould be done next: For after the figures in the firſt and fartheſt group are painted, I think

think it will be much eaſier to find the proportions of thoſe in the middle parts of the picture. And we ſhould obſerve, that the ſhadows of the figures ſhould be of the ſame hue, or colour, with thoſe of the group, or place they are in.

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